About the middle of the 18th century, 53 Jesuit colleges and settlements existed in the Jesuit "Province" of Austria, in addition to a number of resident and travelling missions. In almost all these 53 centres there were middle-schools and at almost all of them plays were produced, between two and three in a year, unless school, as was often the case in Hungary, had to be broken up on account of the dreaded plague or of danger from the Turks. These usually scattered the pupils to the four winds. 793 871

The growth of the Jesuit Theatre continued from 1558 to 1773 in two major stages. During the first, which lasted until about 1650, the main objective was the inculcation of the Faith; during the second period, education played the greater role. The Jesuit Theatre took over from the mediaeval theatre the pattern of the ecclesiastical year, culminating in the festivals of Christmas and Easter. It also adopted the traditions of the "school-theatre". The Order of Jesuits was not alone in introducing its pupils to the stage, but no other Order did so on such a scale, with such perseverance and with such remarkable results. 793 536

To appreciate the significance of the Jesuit Theatre, one must remember that with its amateur actors, it was a means to an end and not, like the professional theatre, an end in itself.

The first stage performance in Vienna was given in 1555. The Jesuits had made barely habitable the building of the Carmelite Monastery, which during the recent years when it had been left almost unoccupied had become a ruin, and had just established their schools there. They repeated their performances every year, increasing their number. Scenery and costumes were added. By the second half of the 17th century the productions easily bore comparison with the elaborate set-up of those at the Imperial Court Theatre. The stage-struck Leopold I was the most enthusiastic patron, and at the end of the performance he distributed prizes to those pupils who had most distinguished themselves. 793 545

There were primarily three occasions in the year on which plays were regularly produced. On Good Friday, a play with religious content was put on, corresponding to the mediaeval Good Friday drama in St. Stephen's Cathedral, which was kept up until the 19th century. On the second occasion, that of Corpus Christi, the performance was closely linked with the religious procession from altar to altar which from time immemorial had been carried out with great pomp in Vienna. The play then performed also had mediaeval characteristics. The religious story was divided into acts which were produced in turn before one or other of the street altars at which the Corpus Christi procession halted. In 1579, for example, the "Tragic Story of the Prodigal Son" was produced. Two acts were played before the High Altar, and another act before each of the other three altars at which the procession halted. The third regular date when plays were produced was the occasion of the distribution of prizes at the end of the school year, usually in September, which was turned into an impressive theatrical spectacle, with elaborate scenery. 793 545 796

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Imster Phantom Procession.

Rattenberg.

implements. Wood-carving is as native to Ladinian Gröden as to the Allemannian Lechtal. Represented by Michael Pacher of Bruneck (d. 1498), Joseph Koch of Lechtal (1768—1839), the Italian-Tyrolese Giovanni Segantini (1858—1899) the East Tyrolese Franz Defregger (1835—1921) and Egger-Lienz (1868—1926), Tyrol has distinguished herself honorably in plastic art.

The Tyrolese folk drama is renowned. The theatre, good and bad, false and true to life, plays a large part in the life of the Province. The old Pradler-Bauern-Theater is a joy to the people of Innsbruck, with its plays of chivalry composed of a blend of moving pathos and coarse jokes. The passion plays of Erl and Thiersee keep up the Roman Catholic tradition, while the carnivals, among which the Imster Phantom Carnival is fairly well-known, although not so much so as it deserves, have heathen origins. The customs and legends connected with these are similarly rooted in heathen superstitions, such as the magic of the "Rauhnächte" or the "Expulsion of Winter" or the "Ringing in the Grass". They tell of the "Perchte" (benevolent spirits) and the "Saligen Fräulein" ("Happy Ladies"), the "Alm Dwarf", the "Venediger Gnome" and the "Ice Mannikin". Mountain and forest, water and air, cattle, trees and bushes—all are full of spirits. To compose and to think, to say and to sing, is all one.

Music is cultivated chiefly in the lowlands. From there came the violin maker, Jakob Stainer (d. 1621), the father of the German violin. The harp and trombone, like, of course, the zither, are played at home. In this country of mocking ballads, he earns praise who can devise humorous couplets on the spur of the moment. Ribald practical jokes and dry humour are likewise typical of the Tyrolese. The mountain dweller is apt to ponder more over the next world. Sometimes he developes into a rustic philosopher or scholar in remote districts, such as the map-maker Peter Anich and Blasius Huber from Oberperfuss.

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Rook-on-the-Thaya.

of the Pulkau, in the Danube area—and in China.

BEAUTIFUL IS OUR SUMMER! Millions of vines reaching out towards the setting sun, a low, thick-set endless forest of pale green. Before you the fertile valley in its lovely frame. Ahead, hundreds and thousands of fields, ribands of flame through which one can walk for two hours, golden seas of shimmering grain. And in between, green clover and vegetables, caught in the rays of the setting sun.

In the middle of the valley, along the Pulkau, lie the villages. Large and solid roofs, a strong, bulky tower, and round about a circle of trees characterise the isolated vineyard market-towns and villages. They are large and straggling settlements, virile in character. You should pay them a visit and enter one of the houses. A strong and penetrant smell of home-made bread, bubbling pots, flour-bins, eiderdowns bursting with feathers, the breath of man and beast, warmth of straw and stables will greet you with familiar welcome.

245

Where the valley sweeps broadly round are again pale green hills, vineyard upon vineyard. Next comes a wooded mountain, its crest gracefully sloping down and leading the eye on to the great beech and oak forests of Ernstbrunn. Hard is the life of the peasants here—never-ending round of toil. On winter nights when the vines are endangered, they tend the fires whose smoke fights the frosts. When at last they have completed the protection of the vineyards against damp, against drought, against insect pests, they turn, weary and worn, to the fields awaiting the reaper. As black clouds gather they fear for both. Through sleepless nights they aid the beasts in the struggle to bear their young. When they go to haul the trunks of great oaks from the forests, it is midnight before the horses are fed. The population has preserved its ancient manner of speech, as lively and as deeply rich as the ocean. The forces of long past centuries and an ancient homeland linger on in word and custom. Marriage splendours, the dance of the vintage, "Weizauslösen" (de-husking the grain) and "Federnschleissen" (stripping the feathers of their down) lend colour to days and nights.

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In summer everyone should see a "Kirtag" (church festival). This is more than an annual fair, it is the great festival of the year, two days and two nights of feasting

they fork out into Yugoslavia and Italy.

The roads are on the whole the same which the Roman legions used 2,000 years ago when they traversed the Provinces, to be followed by the great barbarian hordes, by Attila the Hun, the "Scourge of God", the Avars going in one direction and the Franks and Bavarians taking the other. Swedes, Hussites, Turks and Janissaries, Poles, Panduren, Napoleon's Guards, the song-loving regiments of the Austro-Hungarian Monarchy—and now the German and the Allied Armies—have succeeded one another.

On the same roads dukes, counts, princes and emperors, kings of Bohemia and Hungary went their ways. Here also passed itinerant monks and flagellants, merchants and preachers, travelling students, scholars, minstrels, troubadours, abbots, cathedral builders, painters, copper-workers, organ builders, the Brothers of the Rose, Father Abraham a Sancta Clara, hurrying couriers and ladies in swaying litters. In later years came Casanova, Augustine of the ballad singers and Mozart on his journey to Prague.

What multitudes have passed along these highways during the last thousand years and in the thousand preceding them. The land is a book of stone—a living book of the people who have walked it. In these parts life has marked faces with the signs of joy and care, of knowledge gained through endurance and wisdom through suffering, until they have become such as we see them today, formed as an old master paints a face on canvas.

Like the unchanging Danube, the vines and the gentle doves, the sons of this province cling to the customs of their forefathers and to their beloved soil.

Let us supplement the quartering of the Provinces by the mentioning of

at a generously decked table, after the walls have been freshly whitewashed, the doors newly varnished and the windows cleaned and polished. 796

HOW BEAUTIFUL IS THE VINEYARD COUNTRYSIDE IN AUTUMN! In the vineyards bells are ringing, not as a summons to festivities or to express joy, as the poets like to tell us. The narrow tracks sink into the soft yellow clay to a depth of three or four waggons and in the vineyards stand so many great tubs laden with grapes that the night is often far advanced before the last has been removed. Then it is that the tinkle of bells and the crack of the whip can be heard 245